

alin gherman

O r i g i n e s

for ensemble of 16 players

2003
revised 2006

score

alin gherman

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O r i g i n e s

for ensemble of 16 players

Duration : + 10'

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instrumentation

Clarinet in Bb

Bass Clarinet in Bb

Alto Saxophone

Tenor Saxophone (could be replaced by an alto saxophone)

Baritone Saxophone

Horn in F need 1 mute

Trumpet in C I need 3 mutes (cup, straight, plunger)

Trumpet in C II need 4 mutes (cup, straight, harmon - stem removed, plunger)

Tenor Trombone need 2 mutes (cup, straight)

Tuba

1 Percussion player

marimba (5 octavas) / vibraphone (need a bow) /

3 tom-toms (high, med, low, need plastic mutes) / bass drum /

2 suspended cymbals (high & low) / 2 plastic bags (light & medium)

Piano need 2 phone/bankcards
(extra ossia for Bossendorfer Imperial piano with extra bass keys)

Violin I

Violin II

Viola

Violoncello

The score is notated in C.

The INTRODUCTORY pages
with all necessary explanations for the performance
are NOT INCLUDED in this free PREVIEW.

program note

The title invites the audience to guess and discover the origins of the inspiration of this composition.

Yes, I like a lot Jazz music but I tried in this piece to hide the most possible this influence however some traces left... My native Transylvania and the recent archaeological discoveries of a Neolithic civilization in Romania (Writing and Art preceding Mesopotamian civilization) added also more mystery to the folklore which is mixed with influences from George CRUMB, Igor STRAVINSKY and Arvo PART.

Some moments of the piano part (basses) have been conceived also as an homage to the old thriller movies which impressed me when I was a child.

The ring bell of the “Palais des Beaux-Arts de Bruxelles” when a concert intermission is finishing let also some traces at the end of the piece...

Alin Gherman

January 2004

Origines

Alln Gherman

(*1981)

opus 52

ACTUAL PITCH
Score in C

A

q=60

Clarinet in Bb

Bass Clarinet in Bb

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F

C Trumpet I

C Trumpet II

Tenor Trombone

Tuba

Plastic Bags (2) light med.

Tom-tom (3) high med. low

Bass Drum

High Cymbal

Low Cymbal

Marimba

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

con sord. (high+med.)

marimba hard sticks

mf

l.v.

calmly

mp

v.l.

5

l.v.

mp

con Ped. sin'al Fine

Inside the Piano

p

① slide 2 phone/bankcards on the longest slice in an irregular return movement parallel to the keyboard, on the biggest part possible of the wired strings (low strings), without pushing

Red. sempre

one phone/bankcard (right hand)

② grip without fingernails

pp

con sord. s.t.

p

con sord. s.t.

p

con sord. s.t.

p

con sord. s.t.

p

3

ord.

mf

5

p

ord.

mf

3

ord.

pizz. arco c. legno

p

mf

l.v.

senza sord.

3

6

Cl. *mf* *mf* *p sub.* *mp* *pp* *vibr.* *very relaxed mouthpressure*

B. Cl. *mp* *p* *mf* *p* *ord.* *5*

A. Sax. *air out, toneless* *p* *mp* *f* *p* *ord.* *v.h.*

T. Sax. *air out, toneless* *p* *mp* *f*

B. Sax. *air out, toneless* *p* *mp* *f*

Hn. *p* *5* *10* *f* *1/4 tone*

C Tpt. I *cup* *air out, toneless* *mp* *ord.* *p* *mp* *p*

C Tpt. II *air out, toneless* *mp* *ord.* *p* *mp* *p*

T. Tbn. *air out, toneless* *mp* *ord.* *p* *mp* *p* *hand in the bell, v.i. open and close ad lib.*

Tba. *air out, toneless* *mp* *ord.* *pp* *p* *più f poss.* *più f poss.*

L. Cym. *mf* *1.v.*

Mar. *p*

Pno. *5* *with the top of the fingers without nails, increase the pressure at the end of the gliss. (l.v.)* *mp* *f* *ord.* *82°* *pp* *mf* *pp sub.*

— (Ped. sempre)

Vln. I *mf* *p*

Vln. II *3* *gliss.* *molto*

Vla. *molto*

Vc. *pizz.* *II arco* *3* *l.v. p* *mf* *mp* *p* *3*

10

Cl. *f* *mf* *mp* *mf*

B. Cl. *mf*

A. Sax. *air out, toneless* *pp* *f* *p* *mp*

T. Sax. *pp* *f*

B. Sax. *ord.* *pp* *mf*

Hn. *p* *mf* *v.h. s.v. sub.*

C Tpt. I *senza sord.* *sf* *p* *straight*

C Tpt. II *cup 3* *pp* *p* *mf* *vibr.* *s.v. sub.*

T. Tbn. *ord. v.h.* *p* *mp*

Tba. *mp* *p*

Mar. *8va*

Pno. *ord.* *p* *5* *mf* *3* *mp* *8va* *3* *with the arm*

(S) (Ped.) *sempre*

Vln. I *mf*

Vln. II

Vla. *nat. harmon. gliss on I - II*

Vc. *mf*

* clusters formed by 8,5 or 7 black/white keys

rit. 3"

14

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

C Tpt. I

C Tpt. II

T. Tbn.

Tba.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp

p

mf

f

ord.

flt.

ff

mp

f

mf

p

ff

straight

flt.

mf

ff

3

5

8

tre corde

f

mp

f

keep the Ped.

trem.

rit.

molto

f

mf

pizz.

ord.

p

I

II

(Ped. sempre)

① push strongly

③

The following pages of the document are
NOT INCLUDED in this free PREVIEW.

Contact Alin GHERMAN to obtain the full SCORE.

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www.gherman.yucom.be